

Featuring:

* NOBLE SISSLE *
* and *
* EVERETT ROBBINS *



record research

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

30 CENTS

* ISSUE 61 *
* JULY 1964 *

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RECORD RESEARCH

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

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THE "PERFECT" MAGAZINE (our issue RR 51/52)
EDITED BY CARL KENDZIORA JR.
Introduction by Perry Armagnac

Greatest compendium of popular music on phonograph records of the 20's ever published, complete with composer credits and many other interesting features. A MUST for the musicologist, discographer, copy-righter, record collector and most anybody interested in popular music research. JUST ONE DOLLAR (\$1.00), from Record Research, 65 Grand Avenue, Brooklyn, New York.

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EVERETT ROBBINS' BLUE CHIP (Milwaukee Club) BAND (Cover Photo) 1922
Turner Jones, banjo; Tommy Fox, drums;
Everett Robbins, piano; Ira Walker, trumpet;
Benny Fields, reeds; Eddie Vinson, trombone;
(photo, courtesy of Jimmy Dudley)
****Turn to page 6*****

NOBLE SISSE

Veteran Showman

by George W. Kay



NOBLE SISSE AND STEVE ALLISON
JANUARY 29, 1963
WWDC WASHINGTON D.C.

Noble Sissle, leader, songwriter and universally respected showman, was born in Indianapolis on July 10, 1889. It may properly be said that Sissle's long and rewarding career was launched at the outbreak of World War I as a member of Jim Europe's military band. After Europe's death, Sissle took over leadership, and ultimately organized his own bands during the late twenties and thirties which gained wide popularity in Europe and America. Earlier in his career he joined pianist and songwriter Eubie Blake for extensive tours on vaudeville. The successful songwriting team of Sissle and Blake resulted in hit tunes for the all-Negro musicals, "Shuffle Along" (1921) and "Chocolate Dandies" (1924). Their greatest hit song "I'm Just Wild About Harry", originally written as a waltz for "Shuffle Along", was later changed to fast dance tempo at the insistence of Andy Razaf.

Although not primarily a jazz musician, Noble Sissle admired good jazz artists and hired many of the best, including Tommy Ladnier, Arthur Briggs, Rudy Jackson, Buster Bailey, Sidney Bechet and many others. Lena Horne started her career as an 18-year old vocalist with Noble Sissle at the Cotton Club in 1935. Her first recorded vocals are to be heard with Sissle's orchestra. Sidney Bechet, whose association with Sissle was notable for his very rare affiliation as a member of a big band, may be heard in some of his most beautiful and stirring performances on record.

In January Noble Sissle appeared as a special guest on Steve Allison's radio program, "Midnight", over station WWDC, Washington, D.C. Although some of the subjects discussed are familiar to many, the way Noble Sissle expresses his views and philosophy portrays a warm and understanding person with genuine concern for his fellow men. My thanks to Steve Allison for his kindness in permitting portions of this interview for publication.

When the First World War broke out, I went into the army with Jim Europe's band of the 15th New York Infantry. I became a drum major and later was promoted to lieutenant. When I returned from the army with Europe, we made a ten-week trip across the country. Europe played with Irene and Vernon Castle and was one of the greatest band leaders of the era - the Meyer Davis of that time. We returned to Boston and we were getting ready to close for the summer. The drummer boy, in an altercation, stabbed Jim Europe and killed him.

After Jim died, Eubie Blake and I went into vaudeville. We had some war tunes that were very exciting. One good number was "On Patrol in No Man's Land." Every vaudeville act had to have at least one novelty that carried them. Then we met Miller and Lyles, the comedians. They got the idea of writing an all-colored show called "Shuffle Along." In 1921 we opened at the Howard Theater in Washington for a scheduled two-week run. Then we went to Philadelphia and returned to Washington for fourteen months. Later, in 1924, we wrote another show called "Chocolate Dandies" and both of us were in it.

Blake wrote many hit songs with Andy Razaf. One famous tune was "Memories of You" which they wrote for Lew Leslie. In the late twenties the show business on Broadway went dead and we found we couldn't write any more shows. They didn't invite us to Hollywood, although we did appear in some Warner Brothers shorts. Today it is almost impossible to get capital for a Negro show.

The tune "I'm Just Wild About Harry" was featured in "Shuffle Along". I wrote it with Blake in 1921. We owe the revival of that tune to the bandmaster of the Metropolitan Police Band in Washington. When President Truman was returning from his whistle stops, the band met him at Union Station. The bandmaster selected "I'm Just Wild About Harry" and the microphones in the station were all wide open. That song was dead until Mr. Truman came along and started it up again. You never can tell when a song is going to develop into a hit. The tune was originally written for the juvenile lead in "Shuffle Along" named Harry Walton.

My getting into the band business was the strangest thing. When I went to London in the late twenties, a boy by the name of Harry Revel was with me and we were called over to the Ambassadors where Waring's Pennsylvanians were playing. Morton Downey was there and I was to do the intermissions. When I went over, I found that Waring had been there for eight weeks with an eight week option and they wanted him to go back to do a picture. They were stalled for a band because Ted Lewis was to come in for the third eight weeks. For the eight weeks of July and August they couldn't send to America to get a band. The fellow who wrote the show I happened to know. He was a Yale man and he became one of our greatest song writers-Cole Porter. He had written a show in London with Clifton Webb as star.

Instead of singing, it turned out that I was to put in a band. You see, we were all working in New York before Prohibition, but when Prohibition came in, all the spots closed up. A lot of the colored boys went over to Europe and followed the society people. I sent back for five or six fellows for my band and we played out those eight weeks. I had about sixteen boys in the band.

NOTE
A new line in Sissle speaks

After we left London, I liked the continent better because every place we were playing, American and English people patronized the places. The French people came out on Friday nights. It was such a wonderful feeling because when you are in Paris there is that wonderful atmosphere. It was an all-American show with Clifton Webb and the chorus girls were from the United States. When people walked in it was just like being at home. The people all knew you and they dug everything you did. I don't know, but when you are in a foreign country and you meet someone from home, it just does something to you.

We don't have the opportunity anymore for creating. In the old days when the Cotton Club was running, every year there came out a new dance, either the Susie Q or Big Apple and everyone was struttin'. All those rhythms we Negroes have in our dances! Even today we have a dozen dances up in Harlem that no one knows about. We did the Twist two years before it finally broke with those society people at the Peppermint Lounge. Then it broke and went across the world. It killed us! It killed the goose that laid the golden egg.

When there was Bill Robinson, Bill had much more to him than just his feet. His whole body was a symphony of motion. Steve Allison, radio commentator who broadcasts nightly from the Black Gun restaurant in Washington, told the story about Robinson's refusal to fly. In 1932 when he was scheduled to do a movie with Shirley Temple, the producer wanted him to come to Hollywood as soon as possible. Bill told him he would be there in a week. But they wanted him to take a plane to cut the time. Bill flatly refused, saying, "I ain't flyin' and I ain't dyin'." The producer was insistent. "Ah, come on, Bill," he urged, "after all, you only live once, anyway. You know when your number's up." Robinson answered, "Yeah, but I don't want to be on that plane when that pilot's number's up!"

One person I'm very proud to have had something to do in getting started was Lena Horne. She tried out with my band at Cotton Club in 1935. The first place she opened was at the Howard Theater. I needed a girl in front of the band because I was playing hotels and theaters. At that time she was only eighteen and her voice hadn't matured as it has now. She had that certain

appearance about her when she walked out in front of that microphone. Women would rave about her. This was so unusual that I asked a woman once how this happened. She said, "Mr. Sissle, when that girl walks out and stands there, she is everything a woman would want to be."

The most interesting person I ever played for was Billie Holiday. It was a real challenge to play for her because keeping the rhythm with her I learned not to try to follow her. I used to watch her heel as she beat the time. Because when Billie Holiday started taking liberties, look out! But when she played theater engagements, I loved her. There was only one Billie Holiday.

What happened to the jam sessions? Where are all those musicians in New York who used to get together and jam until 7 a.m.? Where are they playing in New York? Nobody's playing! Musicians are funny. They would all get together and play if they had the chance. There is only one place like that in New York and that is Small's Paradise. Wilton Still has it and he's built up a terrific following.

But every place around New York hires small combinations. So it isn't like the old times when twenty or thirty guys from the big bands would get together up at such-and-such a place and jam until breakfast. Another thing, there is not a jazz spot open until four or five in the morning. We used to go until five and six o'clock with the mob up in Harlem.

There is a hip language today which is different from the talk used in the old days. Cab Calloway made our language. He even had a book with a glossary. Cab was one of the most dynamic fellows to come out of Harlem. He was the symbol of Harlem with his hi-de-hi-de-ho. He's still going. Time has gone on but he was wild for many years. That energy! He could go on forever. He is still active and appearing with the Harlem Globetrotters. He played Las Vegas about five years ago but he got discouraged with the color bar but that's broken down now. Sammy Davis and Frank Sinatra did a lot to break it down. Lena Horne broke open Miami at the Clover Club. And nobody paid any attention.

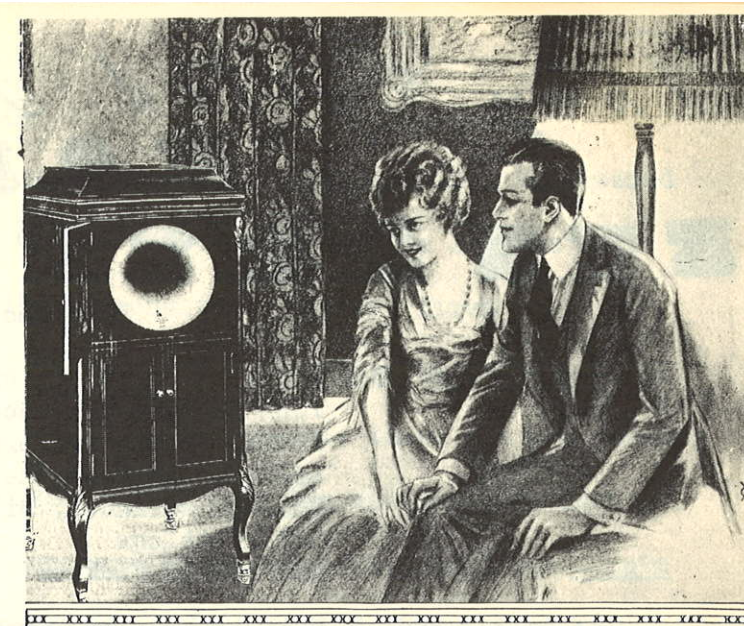
You know one thing? Here's what I've found in my travelling through different countries in the world. The people of America are the most freedom-loving people you ever saw. All this prejudice is more or less generated by manager and men who make up their minds that this is the pattern they are going to set. I've played all over the South. For six or seven years I travelled from one end of the South to the other and I never had any trouble. I have played white dances and colored dances... the University of Alabama, Tennessee, North Carolina University at Chapel Hill, V.M.I., Duke University and all the way out to Texas University. I never had any trouble.

I made a lot of records in Europe and a lot in America. I never played in a small group. Last Veterans Day I met Hamilton Fish Jr., who was an officer in my regiment in World War I. He asked me what I was doing and I told him very little since there wasn't much work for society bands. I said if I could play for the business men who heard my music back in the thirties, I could get some jobs. The result was that Colonel Fish hired my twelve-piece band for a big dance in December for the Order of Lafayette, an organization of officers who fought in the French Army. The affair was held at the American Hotel. It was the first time in years that those people had heard a big colored band of this type. The upshot of all this was my putting in a band this summer at an exclusive resort in South Hampton, Long Island.

What happened to the big bands of Father Hines and the others? Here is what I think happened. During World War II every regiment had its own swing band. It was all part of the movement. When peace came they laid their arms and the jazz bands and everything went down the drain. Did you ever see anything stop so quick in your life? I think there is a definite reason for it, though.

During the last war, which was a long stretch, people didn't stop to think what happened to the young boys of eighteen and nineteen. Before the war when every thing was peaceful, all

(continued on page 20)



New Gold Seal Emerson Records March 1921 List



Arthur Fields Sissle & Blake Fred Hillebrand

No. **CRAZY BLUES** (Perry Bradford) "Blues" Character Song, Piano Accompaniment by Eubie Blake.....**Noble Sissle**
10326 **MELINDA LEE** (Al Bernard) Comedy Song, Orchestra Accompaniment.....**Al Bernard and Ernest Hare**
If there is an artist comparable with Noble Sissle in his conception of music belonging typically to his Race, we have not yet found him or he would have a niche in the Emerson library. With this you will agree when you hear Sissle render "Crazy Blues" ably assisted by his pianist partner, Mr. Blake. Sissle and Hare do their best (and you will find it an extremely good "best") with "Melinda Lee," not the least amusing feature of which is their spontaneously happy dialog.

No. **FEATHER YOUR NEST** (Kendis-Brockman-Johnson) Baritone Solo, Orchestra Accompaniment.....**Arthur Fields**
10316 **GRIEVING FOR YOU** (Gibson-Ribaud-Gold) Baritone Solo, Orchestra Accompaniment.....**Arthur Fields**
We feel a particular pride in having Arthur Fields sing these two favorites for you, both on the same record. Few and far between, indeed, are the artists who can approach Mr. Fields in his interpretation of songs like these and with this statement you will happily agree when you hear this Emerson "double face."

No. **THERE IS ONE GIRL. Will She Ever Be Mine?** From Musical Production "Hearts of Erin" (Scanlan-Kershaw) Tenor Solo, Orchestra Accompaniment.....**Walter Scanlan**
10325 **KILLARNEY** (Michael Balfe) Tenor Solo, Orchestra Accompaniment.....**Walter Scanlan**
Of the several selections Walter Scanlan sings in the Irish comedy "Hearts of Erin" none gets more encores than "There Is One Girl" a love-song with an appeal that Scanlan makes the most of. * * * * For several months past Emerson "fans" and dealers have been inquiring when we would have Scanlan sing some of those old airs which pay deserved tribute to the Emerald Isle. As occasion permits, we shall catalog Mr. Scanlan in these old favorites, and commence this month with "Killarney." As Scanlan sings it, you experience a feeling that it is a "thing of beauty and a joy forever."

No. **I'M SAVING UP MY DOUGH FOR RAE AND ME** (Kilgour-Akst) Novelty Song, Orch. Acc.....**Arthur Fields**
10320 **HE ALWAYS GOES FARTHER THAN FATHER** (Blanche Franklyn) Comedy Song, Orch. Acc.....**Fred Hillebrand**
Arthur Fields tells in his tunefully imitable way of a thrifty swain who has but one object in life—TO SAVE! Why? The song, as Arthur sings it, tells better than we can do it! * * * * Fred Hillebrand has in "He Always Goes Farther than Father" one of those "funny" songs which are his forte. Especially enjoyable is the monolog which occurs after the first chorus.

FROM LEFT TO RIGHT: EDDIE GRAY(singer); unknown woman; BILLIE MCKINNEY(singer), wife of Wm.McKinney; EUBIE BLAKE; FANNY ROBINSON (Mrs.BillRobinson); BILL ROBINSON(kneeling); BILL MCKINNEY(later organizer of McKinney's Cotton Pickers); AVIS BLAKE(former wife of Eubie Blake) and NOBLE SISSLE.(ABOARD SS LEVIATHAN-1926)



They Called Him **'HAPPY'** **EVERETT ROBBINS**

compiled by LEN KUNSTADT

with assistance from MIKE MONTGOMERY (piano roll research additions & musician interviews)
JOHN BAKER (phono-records research)
JIMMIE DUDLEY (veteran Milwaukee musician who worked with Robbins
and who supplied the photos and personnel identifications)
Chicago Defender, Billboard, Music Trade Review and Columbia Piano
Roll catalogs
and Harold Flakser

IN RETROSPECT

Nearly forty years ago a young 27 year old musician passed on, prematurely ending a most promising career. He was EVERETT E. ROBBINS: orchestra leader, pianist, singer, composer, and perhaps most important of all, a pioneering hot musician in the Milwaukee - Chicago environs.

This writer began initial research on the late Mr. Robbins back in 1950 with the discovery of a fascinating press clip in the Chicago Defender of June 5, 1921 which gave the location and personnel (and a most illustrious 'hot' personnel!) of Everett Robbins and his Jazz Screammers. It stated that the group "are now at the Deluxe Gardens, 3503 State Street, Chicago. The band consists of Everett Robbins, piano; Bob Shoffner, cornet; John Holmes, trombone; Junius Cobb, clarinet; Alonzo Williams, drums." This information certainly inspired further investigations. This research continued and a history of Everett Robbins' activities began to unfold.

Unfortunately Everett Robbins died on April 16, 1926 following a year's illness, leaving a short but very illuminating narrative of events. His obituary in the Defender issue of April 24, 1926 gave the most concentrated background information yet found. It is from this obituary plus snaps from Billboard Magazine and remembrances of other musicians that we have been able to piece together a tintype on the life of this musician. As far as we can ascertain there has been no information on his life or recording adventures in any current journalistic endeavor. Therefore this compilation is a 'first' and we hope it will add his name to the roster of pioneering jazz luminaries.

THE TINTYPE

Everett Robbins came to Chicago from his home in Muskogee Oklahoma in 1916. He entered the Wendell Phillips High School and American Conservatory of Music. In 1919 he went to Milwaukee Wisconsin as pianist for James Like's orchestra. Robbins first real introduction to the jazz world came when he made a tour of the country with Mamie Smith and her Jazz Hounds. He was given the sobriquet of 'Happy' at this time. In the ensuing years he played Chicago and most of all, Milwaukee's Blue Chip Inn and the surrounding Wisconsin territory. His first success as a composer (so declares the obit) was Tain't Nobody's Business If I Do. An earlier Billboard press note of Oct. 6, 1923 titled it, It's Nobody's Business If I Do. A 1952 ASCAP Index listed it, Tain't Nobody's Business If I Do but by Graham Prince, Porter Grainger, Clarence Williams and Pickwick Music Corp (Research!!). Everett was the first member of his race to broadcast in Milwaukee. He made known recordings for Autograph and piano rolls for Columbia rolls. He was an Elk and a 32nd Degree Mason, a top man in that organization. He was the organizer and owner of Everett Robbins Syncopating Robbins and he based most of his operations from his headquarters and studio at 426 8th Street (Blue Chip Inn??) in Milwaukee Wisconsin. Through 1923 and 1924, Billboard carried his advertisements and various press notes of his activities. A typical Billboard advert appearing in the Dec. 1, 1923 issue listed:

"Everett E. Robbins - Entertainer and Pianist with his band.
Available for Social Clubs, Matinees and Dances
Seasons of 1921, '22, '23 at Blue Chip Inn,
Studio Address, 426 8th Street, Milwaukee.
Not available till July 1924"

A press note appearing in a Oct. 6, 1923 issue declared:

"Everett Robbins formerly with the Mame(sic) Smith Jazz Hounds, has his own 'Five Robbins' at the 'Blue Chip' on Blue Mound and Hawley Roads in Milwaukee. The group has been there for nearly a year and the versatile writer of 'It's Nobody's Business If I Do' is very much gratified with the reputation his band has made."

Some musicians interviews disclosed that both Thomas A. Dorsey and Charlie Elgar knew Robbins. Perhaps the most interesting recollections came from an interview with members of Franz Jackson's band which contained Robbins alumnus, Bob Shoffner. They recalled:

"that Robbins was a good solid pianist, had a good foundation to his style. He preferred to be a solo entertainer in Chicago sporting houses and red light districts, around 29th and 35th streets. He went

to Milwaukee for a year or two, then went to Peoria where he apparently ended up. Robbins didn't like band work. He'd play for people who sat at tables and make up lyrics about people in the audience."

For a man who apparently "didn't like band work" Everett Robbins certainly had enough bands in his short life. His Billboard ads always listed "his band" as the primary attraction. There are at least 4 known band photos, two of which are seen in this compilation.

HIS PIANO ROLLS

Everett Robbins made piano rolls for the Columbia Music Roll Co., 22 S. Peoria Street, Chicago Illinois. Later during the last month(s) of his roll cutting tenure the company became the Capitol Roll & Record Co., and its address was 721 No. Kedzie Ave., Chicago Illinois. It is our presumption that he had a one year contract, and that year was 1924. Some of his titles were either dealt or leased to the Supertone and American Roll concerns. It appears that much of his piano roll recordings were of the commercial variety with emphasis on the current song hits of that era. We would appreciate any first hand reports from collectors having the rolls on just how much jazz content he displayed in his performances.

ROLLS FOR JANUARY 1924

COLUMBIA

747 Love(My Heart is Calling You)

ROLLS FOR FEBRUARY 1924

767 Lonesome Cinderella
770 When It's Night-Time In Italy(It's Wednesday Over Here)- Supertone 5391
780 A Smile Will Go A Long, Long Way- Supertone 5384
note: As listed in an advert the address of the Columbia Music Roll Co. was 22 S. Peoria Street, Chicago Illinois and the rolls were "to retail at 75¢".
782 Maggie(Yes, Ma'am)
784 Hard Luck Blues

ROLLS FOR APRIL 1924

820 Egyptian Rose
823 Immigration Rose
note: James Blythe and Clarence Johnson were making rolls for Columbia at this time.

ROLLS FOR MAY 1924

844 After The Storm
846 Forget Me Not(Means Remember Me)- American 846

ROLLS FOR JUNE 1924

876 Not Yet, Suzette

ROLLS FOR AUGUST 1924

? Oh! Eva
? Big Boy

note: In Sept/Oct 1924 Columbia rolls also boasted Art Gillham, Gus Drobegg, Wayne Love, Harry Geise, Paul Jones, Billy Fitch, Nell Morrison, Marie Sare, Dave Gwin and Carl Westbank as roll artists

ROLLS FOR NOVEMBER/DECEMBER 1924

COLUMBIA OR CAPITOL

987 Red Hot Mamma- Supertone 5493
989 Old Plantation Melody(Waltz)
999 You Know Me Alabam'

note: Advert indicated "Columbia Word Rolls" but the name and address at the bottom of the listing had 'Capitol Roll & Record Co; 721 No. Kedzie Avenue, Chicago Ill." Rolls were still 75¢. Above rolls may have appeared on Columbia and/or Capitol.

further note: It may very well be that Everett Robbins may have tracks on multiple selections automatic rolls also made by the Columbia concern. Research is necessary.

HIS PHONOGRAPH RECORDS

At the time of this research there is only one known fully documented phonograph recording of Everett Robbins. Record researcher John Baker owns it and has provided us with details. On a sojourn out to John's home a number of years ago, this writer had the good fortune to hear this solitary recording. The sound of the band side was similar in many respects to the orchestra combinations like Sonny Clay's California Puppies and Fletcher Henderson's New York based Club Alabam organizations. The pianistics of Everett Robbins was indeed very interesting. He was a cross between Eubie Blake's contrapuntal style and Jelly Roll Morton's figurative habanera technique. Perhaps he was closest to Sonny Clay. To sum it up, he was really something to hear and I believe John Baker will bare me out on this matter. The following listing probably dates from mid-1924. A Billboard issue in June 1924 indicated that E.R. was not only a recording artist, but there was a photo of Everett peering at one of his discs over the turntable of one of those old windup floor model phonographs.

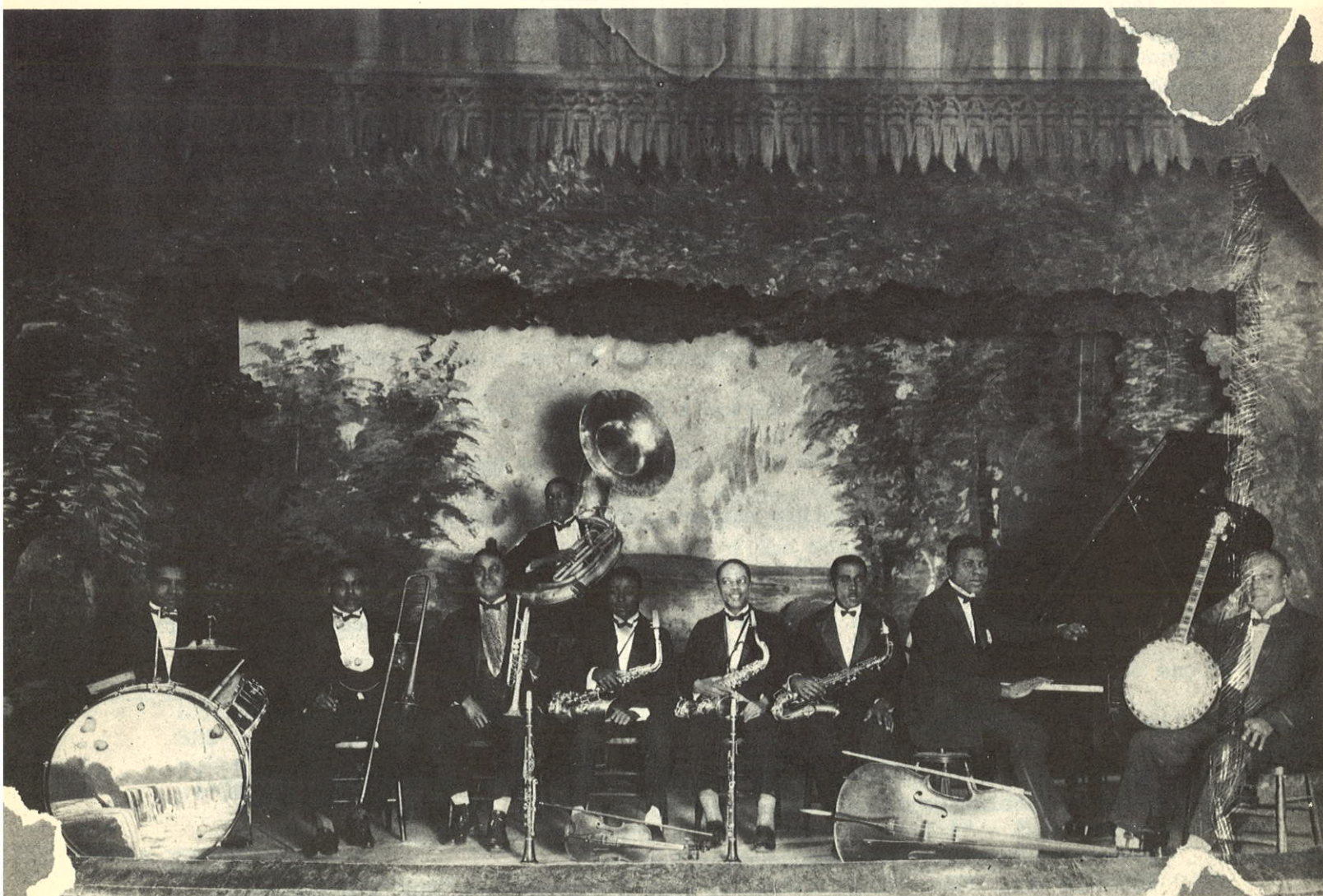
Finally, here is John's listing:

AUTOGRAPH(Blue Chip Series) (No catalog Number) (Red label, gold letters)
Everett Robbins(Baritone) accompanying himself at the Piano
510(in wax) "A Triflin' Daddy's Blues"(no composer credits)
Everett Robbins and His Syncopating Robbins
489A(in wax) "You Ddidn't Want Me When I Wanted(sic) You, I'm Somebody Else's Now"(Robbins)

John Baker also had another recording, a gospel item with a female singer, with piano accompaniment by Everett Robbins on the "MESSIAH" label. Unfortunately this

^ Rust lists this!

disc was lost before statistical details were listed. Some years ago, researcher Harold Flakser reported hearing about an Everett Robbins piano solo recording on Autograph. We would appreciate it if any of our record collecting fraternity would search out their collections to see if they own any other recordings by Robbins. Those in the Milwaukee vicinity would probably be most prone to have a Robbins recording. Everett must have been the 'big noise' in Milwaukee during the early twenties and his popularity may have attracted a potential local record buying public. He may also be on some of Mamie Smith's recordings. It's possible that he could be a piano accompaniment on some obscure Paramount recording. We would also like to find out just how they listed the composer credits on any early 20s recordings of Tain't Nobody's Business If I Do. Is Everett Robbins included?



EVERETT ROBBINS WISCONSIN TERRITORY BAND
(1923 - 1924)

William Hoy, drums; Eddie Vinson, trombone; Ira Walker, trumpet; Jimmy Dudley, C Melody sax; Benny Fields, tenor sax; Henry Johnson, C Melody sax; Everett Robbins, piano; Dick Larkins, banjo; unidentified, tuba.
(Photo, courtesy of Jimmy Dudley)

Filling In DISCOGRAPHICALLY LEN KUNSTADT

THE CASE OF THE MISSING PARAMOUNTS AND CLARENCE M. JONES

"They have been so popular they are playing for Paramount records. And Take this tip. Their records of 'Downhearted Blues' and 'Trot Along' will make history."

Downhearted Blues could be other title of the unnumbered autograph of "Trot Along" ???
not listed by Rust
listed by Rust
This was the last two lines of a blurb found in a Conn instruments advertisement in a December 1922 Chicago Defender issue publicising the Clarence M. Jones Wonder Orchestra. Not only did the records not make history, but no Paramount listings have ever been uncovered of these titles. We certainly took the tip!! An obscure Trot Along was recorded ca May 1923 in Chicago on an un-numbered Autograph (so declares Rust, p.329) by Jones on piano backing up a gal duo, Carpenter and Ingram (The Harmony Girls)!! The earliest known Paramounts by Jones appeared in November 1928, over 5 years later. So start diggin' for any 1922/23 Paramount (12000 or 20000 series). Search out your Puritans, Triangles etc. too. You may have it and you'll make history. If you find it you can dovetail the Conn advert information into your discovery.

Here it is in its complete form:

"CLARENCE M. JONES AND HIS WONDER ORCHESTRA AT THE MOULIN ROUGE CAFE. Clarence M. Jones, director and piano; J. Wright Smith, violin; R. Emerson Brown, sax; Harry Johnson, cornet; Arthur Hill, trombone; Archie Walls, tuba; William Washington, banjo; Frank Biggs, drums. When Clarence Jones and his aggregation of artists played 'Wabash Blues' they set Chicago agog and put a tingling in its toes. They made a big hit with 'Fate' and then with 'Love Days' composed by 'Jonesie' himself. Now they have become so popular they are playing for Paramount records. And take this tip. Their records of 'Downhearted Blues' and 'Trot Along' will make history."

Incidentally, the advert contains a fine band photo with the drummer just smiling from ear to ear.

CLAUDE HOPKINS AND SARA MARTIN

Claude Hopkins, well-known orchestra leader, pianist and composer - who has a great history, reported that his initial recordings were made with Sara Martin and her Brown Skin Syncopators in 1922. He did mention that he believed they were unissued. In addition to himself at the piano he recalled Arthur Wetzel on trumpet and Elmer Snowden on banjo. Dixon and Godrich (p.433 of 'Blues & Gospel Records 1902-1942') did list 2 titles as by Sara Martin, acc. by her Brown-Skin Syncopators.

Joe Rust

PHOENIX/DUBS cont'd

437 BLUE INTERLUDES/ONE REB255 N

LILLIE DELK CHRISTIAN-RARE/ARMSTRONG

438 SWEETHEART PARADE/CATXRBK650\$10

439 MINSTON CHURCHILL-RARE/1952\$650

434 DEATHFIGHT GEORGE VIL HAV67900N

435 CHURCHILL ON WOR LABLE

437 A FIVE FIVE Tracis/Speache/

BUDLY CLARK

436 HOW LITTLE WE KNOW/ VSTAR 435\$43

437 WHEN U WISH UP ON A STAIR VBR8150

GLAYTON CLARK-DURANTE 1927-RARE \$5

438 SO U UPS/CAN BROADWAY 610\$262

BUCK CLAYTON/HAVE LITTE/15ten/ARMSTRONG

440 DODGE/ROSE/RARE OR LEAVE-1201\$28

441 BOO W/ALBUM/ROSE/1950\$100

442 ITS DIZZY/DANCEWAVE HR810\$200

443 SUNNYSIDE STREET/1 NOV 1206 RE

DR. ALCLAYTON-fine blues, Great/Blue/NoVo

443 HOLD TRAIN, CONDUCTOR/ V1201\$95

LARRY CLAYTON-on/Best/50ten/Perfected

444 FEEL LIKE DREAM/ALICE/KEB10784

445 DODGE/ROSE/1 WATBROOK HB1050\$100

446 BOO W/ALBUM/ROSE/1950\$100

447 BOLEIN/BLUES/SHADES 10836 N

448 Didi/one/1 MY BUDY 10868 RE

449 DANCING FLOWERS/SMIPER 10911 RE

450 I WANT/ROCK/JUMP JOE 10961 RE

451 MOONLIT TEARS/1 FORGOT/10984 RE

452 CARIVAL VENICE/CELITY/10998\$26

453 DODGE/ROSE/1 WATBROOK HB1050\$100

454 TABOO/DOO Y CALIFORNIA 11010 N

455 BLANDHARD/INT IT TIME 11076 V

456 SHARUA/BECAUSE/1 11094\$26

457 ESSENTIAL/ESTRELLA 11124 N

458 OMN THROTY/TEKMENT 11128 N

459 SOLD OLD MAN/MORRIS 11343 RE

460 DODGE/ROSE/1 WATBROOK HB1050\$100

461 DIPS/DODGE/ROSE/1 WATBROOK HB1050\$100

462 BRING/1/ALICE/MAHES/12567\$10

463 SINGLITELY/Cash/LOVE 12570\$46

464 ABABAD/AB/CAMPBELL/12570 N

465 CAPSIN TOAST/JUBILEE 12572 N

466 O LADY/MOON/ONE ROSE 12574 RE

467 SNARK/CHERRY/TOY/12574 RE

468 DODGE/ROSE/1 WATBROOK HB1050\$100

469 SHADES HADES/12574 N

470 DR. RYTH/ALWAYS/ALWAYS 12576 N

471 HOW DIA LIKE/LOVE/12577\$50

472 MARTHA/DEAD DESIT 12579\$46

473 QUTTY TOLD ME/HOMANCE 12580\$26

474 GAVTTE/DANCE HOURS 125805 E

475 CRY BABY/U BE RE/12581 E

476 DODGE/ROSE/1 WATBROOK HB1050\$100

477 MARRIED ANGEL/MARRIED ANGEL 12582 V

478 IPHIGENIA/REB/DONALD 12584\$100

479 S'GOOD KNOUGH FOR ME 125870 E

480 WOLVERINE BL/PERSIANS 12588\$26

481 FOO TO U/HAMINICA HOP/12589 RE

482 NETHADES/STUDY/12589\$26

483 BOOGIEBOG BL/RE/12590\$26

484 DODGE/ROSE/1 WATBROOK HB1050\$100

485 DEEPPOOTH/ALL/RE/12590\$26

1046 VICTORY/HARD/12590 E

487 ZIG ZAG/SUNNYSIDE/12590\$26

488 HEARTS/LOOT/DODGE DEND 26042 RE

489 OLD POLKS/SHADRACH 26050\$26

490 TALK MILLION YEARS/HOW 26073 V

491 SING JANGLE/DESIGN 26078-VE

492 ANI/12590\$26

493 ANI/12590\$26

494 WALKIN' TOLD/Top/LITE AR/770 N

495 WHEN I ORGOLD DREAM/12597 V

496 GO RED GO DUTCH/12597 N

497 SHERID/DOON HOME HAMPTON/1202N

498 JUMPIN THE BLUES/MOORE/09072 V

499 DODGE/ROSE/1 WATBROOK HB1050\$100

500 LITE PONY/12597\$26

499 WANTZ/BAIR YANKEEDOOD/12604\$50

COZY COLE ALLSTARS/Hine/Hark, Tracis

500 BLUES/12604\$50

501 PATHER DOBERGERS/12604\$50

502 KING COLE TRIO X-CELSIOR LABLE

503 LORALINE/12604\$50

504 DODGE/ROSE/1 WATBROOK HB1050\$100

505 SUNNYSIDE STREET/12604\$50

COZY COLE, Lamar/12604\$50

506 JERICHO/CONCERTO/COZY SAV/75 N

507 RUSS COLOMB - the great

508 SWEETHEART/01000 REB/118\$12.50

509 ALL/LOVE/12604\$50

510 SAVE LAST DANCE/DARL/12604\$50

511 PARADISE/GOOD/12604\$50

512 WEIDENBERG/BLUES/12604\$50

EDDIE CONDON allstars/Tea/12604\$50

512 STUPHEN/BAIR/12604\$50

513 LIZZIE/12604\$50

514 LORALINE/COLE/12604\$50

515 DODGE/ROSE/1 WATBROOK HB1050\$100

516 CONNOR DUN - WENDERS/12604\$50

517 RASCAL/HOUSE/12604\$50

518 JOOPER SAVOY/12604\$50

519 JUMPIN THE BLUES/HEN/12604\$50

520 OUTGUN CLUB ORG/very/12604\$50

521 SMOKE/12604\$50

522 HONOR/12604\$50

523 CONNOR PICKERS-RARE/12604\$50

524 RAILROAD MAN/ST/LOU BL 852 RE

NOEL COWARD \$1

525 MY LITTLE PISH/HALF V1281\$1641

526 CROSBY WITH/12604\$50

527 20/12604\$50

528 RARE TROUBLES/12604\$50

529 THE/12604\$50

530 BLACKMOUNT/12604\$50

531 DAYCANE ALONG/12604\$50

532 HONOR/12604\$50

533 DREAMWALKIN/SPEND/12604\$50

534 DODGE/ROSE/1 WATBROOK HB1050\$100

535 JUST/12604\$50

536 GOOD/12604\$50

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John Mc Andrew

STAR

STUDED

SHELLAC



KATE SMITH, U.S.A.
(continued)

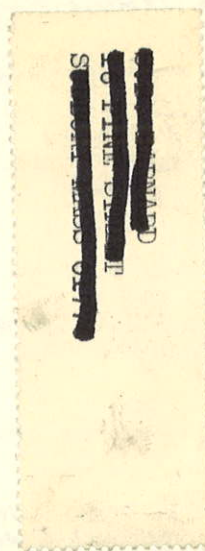
Came 1934 and Decca, the pioneer of the major name at a minor (35c) price. They signed up every free big name they could get... and this included six sides from Kate Smith and Her Swanee Music: STAY AS SWEET AS YOU ARE/I'M GROWING FONDER OF YOU (De 276), COLLEGE RHYTHM/LET'S GIVE THREE CHEERS FOR LOVE (277) and WHEN MY SHIP COMES IN/ THE CONTINENTAL (278). Of these, THE CONTINENTAL was the one most worthy of her deep, rich tones, and she did full justice to it in a rousing rendition.

Came a brief period on Victor, with fine recording, appropriate accompaniment and good material, including AND THE ANGELS SING/DON'T WORRY 'BOUT ME (Vi 26235), BEI MIR BIST DU SCHON/GOLDMINE IN THE SKY (25752), I CRIED FOR YOU/IT'S NEVER TOO LATE (26214), IF I HAD MY WAY/IF I DIDN'T CARE (26245), WHEN THE MOON COMES OVER THE MOUNTAIN/YOU'RE A SWEETHEART (25760) and her introduction of GOD BLESS AMERICA, backed with STAR SPANGLED BANNER (26198). Immediately following her Victor stint, Kate returned to Columbia... actually, an entirely different company than the one that introduced her to records. That had been the Columbia Phonograph Company, and through a series of mishaps and bankruptcies many of the original Columbia Phonograph masters were now the property of C.B.S., of which Columbia Records was now a small subsidiary, which grew into a big and valuable adjunct to the parent company, markedly so with the advent of the LP., which Columbia tried to claim they invented, so successfully that most people believe they did.

Kate must have turned out more than two hundred sides for Columbia, facing their microphones frequently and remaining with them about eight years, representing by far her largest output on any one label. These are far too numerous to detail, and most were good, workmanlike jobs, some outstanding, some mediocre; in the forties she had what I would call a bland period; when one platter was very much like the next. Personally, of all her Columbia discs I favor the first album, in which she utilized that wonderful, ringing and tingling Kate Smith voice alone, with no concessions to anyone else, as many of her subsequent sides did. Jack Miller and the orchestra gave her her very finest support, and the songs included some of our most enchanting, such as KISS ME AGAIN, MACUSHLA, YOUR EYES HAVE TOLD ME SO, THE SUNSHINE OF YOUR SMILE, THE ROSARY, WHEN DAY IS DONE as well as another WHEN THE MOON, etc. A magnificent album that never fails to give me a goose-pimpling glow.

At the height of Dinah Shore's popularity in the mid-forties, Kate had a Dinah Shore period, to me her most unfortunate. Dinah has a sweet little voice, but I always expect her to not quite make it somewhere, usually in the high register. In several of her sides of this era, Kate reduced her tone to a quaver and sang many of the best songs as if she had to fake them to make them, as anyone may verify by spinning her Columbia versions

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THE MAGAZINE OF RECORD INFORMATION & STATISTICS
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of EMBRACEABLE YOU, IF I HAD MY WAY, MY MELANCHOLY BABY, SHINE ON, HARVEST MOON, TIME ON MY HANDS, SOMEBODY LOVES ME and others. To pinpoint one example, the Victor version of IF I HAD MY WAY is Kate Smith all the way; the Columbia is a faceless composite of two or three others.

NOTE → (to be continued)

NOBLE SISSLE - VETERAN SHOWMAN

those boys thought about was baseball, basketball, football and the sportsmanship we know here in America. When you take these boys and make killers out of them for five years and then bring them back to society, for at least five years they are in a state of shock. Nothing appealed to them and above all they didn't want any regimentation. After all, when you sing and dance, there is melody and rhythm. In the boogie era, they didn't want any melody and they didn't want any rhythm. It was a rebellion against regimentation. But I'm sorry they took it out on us musicians. All we tried to do was make things happy for them when they came back. So for ten years we had that vacuum.

Now then, what happened? The four and five year old kids who weren't disturbed by the war still had that soulful, spiritual glow which is inborn in America. It hadn't been damaged in them. When they came along and the bands played with no rhythm and the beat was gone and there was no melody, what did they do? They wrote their own songs and their lyrics were amateurish, of course. They weren't Cole Porters and their melodies were built on one chord and sounded the same. But, bless their hearts, they brought the rhythm and the beat back to American expression of emotionalism.

As you know, it is the rhythm of America that has thrilled the hearts of people throughout the world. You will notice that the trend has changed; as these kids get older they want more rhythm, more melody and lyrics with more sense to them. I heard Ray Charles the other night with such a fine orchestral backing that Frank Sinatra or any other good singer would have sounded great in front of this musical setting. When that group of kids get old enough, they will be dancing and the beat will come back. It shows what power there is to the American rhythm and our beat. I call it the Freedom Beat.